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"Men on Horseback."

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"MEN ON HORSEBACK."

A PAPER ON THE EQUESTRIAN STATUARY IN WASHINGTON.

READ BEFORE THE COLUMBIA HISTORICAL SOCIETY, WASHINGTON, D. C., BY MR. S. H. KAUFFMANN, ON MONDAY EVENING, MARCH 11, 1901.

Mr. President, Ladies and Gentlemen:

In compliance with the request of your committee, it was the original expectation that there should be presented this evening some account of Equestrian Statuary in the United States. It may be questioned whether or not a paper so comprehensive in its scope as that, and covering so wide an expanse of territory, would come strictly within the purview of a Society presumed to be rather local in its researches and general range; but, quite aside from that consideration, it soon became apparent that to do so large a subject even scant justice in a single paper, to be read in one evening, would be too great a tax upon the patience, if not upon the physical endurance, of any audience. Accordingly, the observations offered at this time will be restricted to the monumental

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structures of the class referred to which have been set up within the limits of the National Capital—with, however, some preliminary reference to two examples in other localities, introduced for the purpose of establishing the historical sequence, or rather, perhaps, the order of precedence, in works of that class on the western hemisphere, and which, it is hoped, may be excused for that reason.

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The first monument of this order put up and now existing within the limits of the United States—though not the first erected on this continent—was unveiled and still stands in this city. But the one yet existing which antedates this one was set up in a neighboring country, and in honor of a European monarch who did absolutely nothing to deserve such great distinction. It is an effigy, almost colossal in size, representing Charles IV of Spain, standing in the City of Mexico. This group was modeled by a citizen of that city (though born in Spain), Don Manuel Tolsa, by name, and was cast in bronze in a single piece, by another resident Mexican, Don Salvador de la Vega. The date of its inauguration was the 9th day of December, 1803, when, after many vicissitudes of fortune, which well nigh resulted in its complete destruction, it was unveiled with great ceremony.

Yet even that early example had a predecessor of its class on this side of the Atlantic, although the pioneer group no longer exists. This, the first Equestrian Statue ever set up within the territory now included in the United States, or indeed anywhere on the western hemisphere, was one of George III of England, which formerly stood in the reserva-

tion called Bowling Green, near what was then known as Fort George, at the foot of Broadway, in the city of New York. There it was dedicated with suitable ceremony on the 21st day of August, 1770—that date having been chosen, it was stated, because it was the birthday of his majesty's father, Frederick, Prince of Wales.

A chronicler of the times gives a rather quaint account of the inaugural proceedings attending the unveiling of this statue, in the following words:

"On this occasion the members of his Majesty's Council, the City Corporation, the Corporation of the Chamber of Commerce, the Corporation of the Marine Society, and most of the gentlemen of the City and Army waited on his Honor, the Lieutenant Governor Colden, in the Fort, at his request; where his Majesty's and other loyal healths were drunk under a discharge of thirty-two pieces of cannon, from the Battery, accompanied by a band of music."

Another writer of the period records the fact that this was the first Equestrian Statue ever made of his Majesty, the Third George, and adds that it was "the workmanship of that celebrated statuary, Mr. Wilton of London."

This group was composed of lead, but was said to have been so richly gilded as to present somewhat the appearance of gold. An old print of the statue, in my possession, shows the king clothed in his royal robes, wearing his crown, and seated upon a rather clumsy-looking charger, which is represented in the act of rearing—the equipoise of the group being maintained by the long tail of the horse, which rested firmly on the pedestal.

The statue stood in its appointed place for nearly six years, or until the 9th day of July, 1776, when it was destroyed by the soldiers and patriotic populace of the city. The group had probably been subjected to some indignities before that

time, for we find that on the 6th of February, 1773, there was passed an act entitled "An act to prevent the defacing of statues which are erected in the City of New York." But, however that may be, the effigy in question met its dramatic fate as above stated shortly after the signing of the Declaration of Independence, and in recognition of that momentous event.

In regard to this affair the Father of our Country appears to have entertained a view which somewhat reminds one of that held by the New England gentleman who declared himself "in favor of the Maine liquor law, but opposed to its enforcement," for Washington, while undoubtedly favoring the outcome of the iconoclastic demonstration, thought proper to place himself officially on record as objecting to the precise method or agency employed to secure the end in view. In the book of general orders issued by the commander-in-chief, one under date of July 10, 1776, appears, in which the following diplomatically worded approbatory censure was promulgated. It reads :

"Though the General doubts not the persons who pulled down and mutilated in Broadway the statue of King George, last night, acted in the public cause, yet it has so much the appearance of riot and want of order in the army that he disapproves of the manner, and directs that in future these things shall be avoided by the army and left to be executed by the proper authority."

It is related by historians of the period that the stone pedestal of this statue stood in its place for several years afterward, and the iron fence which surrounded the group still stands, it is said, though somewhat mutilated ; but the royal rider and his prancing steed were promptly chopped into pieces. These separated parts were, however, not allowed to go to waste, so to speak. On the other hand, they were care-

fully gathered up and shipped to Litchfield, Connecticut, then a continental military depot of considerable importance, where they were cast into bullets by the patriotic women of the town, to be effectually fired later on at his majesty's troops.

Those fond of statistical details may be interested in knowing that the official reports show the output from this unexpected but timely supply of metal to have been exactly 42,088 ball cartridges.

But to come back to the Federal city :

With rare exceptions—indeed with a single exception,* it may be said—Equestrian Statues have never been erected in any country save in honor of so-called royal personages, or those who were either actual or titular commanders of troops in the field. Indeed, in art, the "Man on Horseback" seems to be regarded always and everywhere as symbolizing either the royal ruler or the actual commander. Happily with the exception of the one referred to above, and no longer in existence, all the equestrian groups set up in this country in honor of its own favorites belong only to the latter class ; and, as will readily be inferred, the subjects thus portrayed, as well in Washington as in other cities of the country, have been furnished by the first four wars in which, as a nation, we have been engaged—namely, the revolutionary war ; that of 1812, as it is familiarly styled ; the Mexican war, and the late civil war. Taking these epochs in their order, it will be seen that we have now in place in the National Capital two heroes of the first war—Washington and Greene ; one of the second—Jackson ; one of the third—Scott ; and three of the fourth, in Thomas, McPherson and Hancock.

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* That of the painter Velasquez, in Paris.

Naturally it would be expected that the heroes of our earliest war should be the first to be thus honored. But, as a matter of fact, it was not so. The first Equestrian Statue to be executed and set up in the United States (after the George III already mentioned) was the bronze group of General Jackson,* the hero of the war of 1812, which stands in Lafayette Square, in this city. It was modeled and cast from cannon captured in Jackson's campaigns by the late Clark Mills, and was inaugurated with imposing ceremonies on the 8th day of January, 1853—that day being the thirty-eighth anniversary of the old hero's victory at New Orleans. The orator on the occasion was the late Hon. Stephen A. Douglas, then a member of the United States Senate, representing the State of Illinois, and the prayer was offered by Rev. Dr. Butler of this city.

In this connection it may be mentioned that the statement has more than once been made that the Equestrian Statue of Washington, by Henry K. Brown, which stands in Union Square, New York, was really executed at an earlier period than the Jackson, though formally inaugurated at a later date. This claim is, however, not well founded. The facts in the case are that the Jackson was completed and set up, as already stated, in January, 1853, whereas work on the Washington was only begun late in the year 1852, and the statue was not finished and unveiled until the 4th of July, 1856, or more than three years after the inauguration of the Jackson.

It is worth noting here, in passing, that Mr. Mills had shown so much promise as a sculptor in the city of Charleston, where he then resided, that a number of persons in that place

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* ANDREW JACKSON: Born, Waxhaw Settlement, Carolinas, March 15, 1767: Died, Nashville, Tenn., June 8, 1845.

had contributed a purse to enable him to go to Europe, to prosecute his studies as an artist; and he was in Washington, on his way abroad for this purpose, when some friends here persuaded him to forego his visit and undertake this work. This he finally concluded to do.

The commission was consequently awarded him, in due course, by the Jackson Democratic Association of this city, under whose auspices the statue was erected, and the agreement was fulfilled by Mr. Mills accordingly. Subsequently, however, it was shown that $12,000, the stipulated amount to be paid him, did not cover the artist's outlays in money, much less compensate him for the time and skill he had devoted to the work, and Congress later on appropriated the sum of $20,000 additional. One-half of this latter amount was paid directly to Mr. Mills, and the other moiety was to be invested for the benefit of his family; but whether that intention was carried out or not appears to be a matter of some doubt.

Few things are easier to do or more commonly done than finding fault; and it has been considered quite the thing to harshly criticise this work. Indeed, it has been the habit of some would-be wits to allude to it as being pretty much everything that a work of art should not be. But notwithstanding all adverse opinions, the group is yet not without considerable merit. Unfortunately it lacks the size necessary to give it due impressiveness; but not a few admirers and excellent judges of the horse have maintained that the noble animal is admirably represented in this group. To use the sculptor's own language, as once expressed in the hearing of the writer, he claimed to "know as much about the anatomy and muscular action of a horse as any man living," and he added that the steed in this group was modeled, prancing attitude and all,

directly from nature, as he had taught the horse to rear and remain in that position for some time. As to the rider, I believe it was conceded by those who remembered the old hero that the likeness of Jackson is both faithful and spirited. Tested, however, by the recognized canons of art, it can hardly be claimed seriously that this group will take high rank with works of its class. One conspicuous defect lies in the fact alluded to above, that it lacks sufficient size to give it dignity and impressiveness, and it is furthermore too small for its imposing surroundings. Yet if it be admitted that it fails to be satisfactory as a whole, there remain some pregnant facts in connection with it that should be borne in mind. It ought to be remembered, to his great credit, that Mr. Mills was a wholly self-taught artist, having originally been a plasterer by trade; that up to the time he executed this group he had never seen an Equestrian Statue; that both its conception and the task of modeling it were solely his own work; and that, finally, the difficult task of casting it in bronze was entirely performed by him—all the ingenious appliances necessary therefor being of his own invention and construction. It is doubtful if the history of art in any country presents in all these respects a parallel to this case.

Of this group, as most of those present are doubtless aware, two replicas in bronze have been made, one of them standing in New Orleans, the scene of Jackson's great military achievement, the other in Nashville, near where his ashes repose.

The further observation may be allowed in this connection that Mr. Mills claimed as one of the merits of this statue that its natural equipoise was absolute—that is, that the center of gravity had been so attained in the position of the horse and his rider that the group would rest securely on the hind feet of

the rearing charger, without any support or fastening whatever. This is the fact. It is, however, a fact, also, that when the group was placed in position in Lafayette Square the hind feet of the horse were bolted or otherwise fastened to the base or pedestal, in order to secure it against the possible effects of high winds or other disturbing or mischievous causes. But that the group was actually self-poised Mr. Mills used to demonstrate very conclusively by the exhibition of an exact miniature reproduction, which was so evenly balanced that it would stand firmly on a marble slab or other smooth surface, and equally so with or without the rider in his place.

Mr. Mills' claim as to the self-sustaining equilibrium of the group must therefore be regarded as well founded. Not so, however, his other claim, that this was the first Equestrian Statue ever erected possessing that peculiar property. A mounted effigy of Philip IV of Spain, marked by the same characteristics, was erected in Madrid about the middle of the seventeenth century, and still stands in one of the fine squares of that city. History, by the way, records the interesting facts that the horse of that group was modeled by the Italian sculptor, Tacca, from drawings made by the great Spanish painter, Velasquez, and that Galileo utilized his scientific knowledge in giving it the proper balance by finding and pointing out to the sculptor the center of gravity.

There must also have been another earlier statue of the same class, for I have in my possession an old engraving of a self-balanced Equestrian Statue of James II of England, in Newcastle-on-Tyne, said to have been composed of copper, which was destroyed in 1689. Nevertheless, it is fair and reasonable to suppose, notwithstanding all allegations and insinuations to the contrary, that these facts were unknown to

Mr. Mills, and that the conception as well as the means of overcoming the many obstacles in his path were entirely original with him.

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In chronological order, the next Equestrian Statue set up in this city was that of Washington,* also made by Clark Mills, which occupies the Circle bearing the Father of his Country's name, at the crossing of Pennsylvania avenue and K and 23d streets. This group was appropriately unveiled on the 22d of February, 1860, with most imposing ceremonies, which were participated in by an unusually large number of organizations, both civic and military. Rev. Dr. Nadal of the Foundry Church implored the blessings of Divine Providence ; the orator of the occasion was Hon. Thomas S. Bocock, then a representative in Congress from Virginia ; and the statue was formally dedicated by President Buchanan. The naval, the marine and regular army establishments were adequately represented on the occasion, as were all the militia companies of the District ; and among the military bodies from other places which came to add to the impressiveness of the scene were the Alexandria Rifles, the Law Greys of Baltimore, the Charles County Cavalry Guard from Port Tobacco, the Reed Rifles from Chestertown, the Baltimore City Guard, and the famous 7th Regiment of New York.

The incident in Washington's life selected by the artist for representation in this group occurred at the battle of Princeton, when, after several ineffectual efforts to rally his troops, the General advanced so near the British lines that his horse

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*GEORGE WASHINGTON : Born, Westmoreland County, Va., February 22, 1732 : Died, Mount Vernon, Va., December 14, 1799.

refused to go further, but stood in terror, while the balls from the enemy's guns tore up the earth around him. The heroic rider is, however, shown serene and dignified, as befitted his character and temperament.

The sculptor's original conception for this monument contemplated a much more elaborate and pretentious group than we see. It portrayed Washington as now represented, and it may fitly be mentioned here that his face was modeled from the well-known Houdon head ; that the uniform was copied from one actually worn by him, and that the trappings of the horse were taken from those represented by Trumbull, the painter, who had been the General's aid-de-camp. But instead of the comparatively low and severely plain pedestal upon which the figure now stands, the artist had contemplated a massive and richly decorated structure, some thirty feet in height, divided into three stories, or sections, intended, as he said, to represent the three great epochs in the history of our country. The high reliefs on the first or lower section were to symbolize the country as it appeared when first discovered, inhabited by Indians ; the second was to represent the dawn of its civilization ; the third was to tell the story of the great revolutionary period, with Washington's generals represented in life size on either side. A life-size equestrian group was also to stand at each of the four corners of the pedestal, somewhat after the style of the splendid statue of Frederick the Great in Berlin, the Maria Theresa in Vienna, and the fine War Monument in Leipsic. But for want of an adequate appropriation the ambitious original design was (perhaps fortunately) never carried out.

In connection with this particular group it may be of interest to note here the historical fact that the first action ever had

looking to an Equestrian Statue in Washington was taken by the Continental Congress on the 17th of August, 1783, when,

"On motion of Mr. Lee, seconded by Mr. Bland, it was resolved 'That an Equestrian Statue of Washington be erected at the place where the residence of Congress shall be established.'"

Another resolution offered in connection with this provided that the statue should be of bronze, the General to be represented in a Roman dress, holding a truncheon in his right hand, and his head encircled with a laurel wreath. The statue was to be supported by a marble pedestal, "on which," it was provided, "were to be represented in bas-relief the following principal events in the war in which General Washington commanded in person, viz: The evacuation of Boston, the capture of the Hessians at Trenton, the battle of Princeton, the action of Monmouth, and the surrender of York. On the upper part of the front of the pedestal was to be engraved this legend:

"The United States in Congress assembled ordered this statue to be erected in the year of our Lord 1783, in honor of George Washington, the illustrious Commander-in-Chief of the Armies of the United States of America, during the war which vindicated and secured their liberty, sovereignty and independence."

It was further provided that a statue conformable to the above plan should be executed by the best artist in Europe, under the superintendence of the minister of the United States at the court of Versailles, and that the money to defray the expense of the same should be furnished from the treasury of the United States. Further, the secretary of Congress was directed to transmit to the minister to France the best resemblance of General Washington that could be procured, together with the fittest description of the events which were to be the subject of the bas-reliefs.

It is needless to add that this elaborate and well-meant scheme came to naught. Indeed, it does not appear that any further action was taken in regard to it or upon the subject to which it referred until after the death of Washington, when, on the 19th and 24th of December, 1799, respectively, the two houses of Congress passed a resolution providing "That a marble monument be erected by the United States in the Capitol at the city of Washington; that the family of General Washington be requested to permit his body to be deposited under it, and that the monument be so designed as to commemorate the great events of his military and political life."

Subsequently, on the 8th of May, 1800, a resolution was offered in the House of Representatives providing that the statue contemplated by the act of 1783 should be carried into immediate execution, and that the group should be placed in the center of an area formed in front of the Capitol. Another resolution offered at the same time provided that a marble monument should be erected by the United States in the Capitol at the city of Washington in honor of General Washington, to commemorate his services and to express the regret of the American people for their irreparable loss. To carry these resolutions into effect the sum of $100,000 was proposed. When they came up for final consideration the first resolution was amended by substituting a mausoleum for the statue, and the second was rejected. No further action was taken at that time, but at the next session, in December and January following, the matter was discussed at length, and after various amendments had been offered and rejected a resolution was finally passed by both houses providing for the proposed mausoleum and appropriating $100,000 for its

erection. These resolutions were, however, never carried into effect, and, as we all know, the remains of the great General still repose at Mount Vernon. It appears, however, that his widow gave her consent to the removal of his remains, as desired. "In doing this," she wrote to the President under date of January 8, 1800, "I need not, I cannot, say what a sacrifice of individual feeling I make to a sense of duty."

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It does not appear that either the statue of General Scott,* which stands in Scott Circle, at the intersection of Massachusetts and Rhode Island avenues and 16th and N streets, northwest, or that of General Greene,† in Greene Square, at the intersection of Massachusetts and Maryland avenues and C and 5th streets, northeast, were inaugurated or unveiled with any formal ceremonies. Both were executed on a commission from the United States Government to the distinguished sculptor, Henry K. Brown; and, so far as my researches throw any light on the subject, it would seem that when completed they were turned over to and accepted by the proper authority or representative of the Government, much as a public building or any other work executed under a Government contract would be—the first named in 1874, the other in 1877.

Of the statue of Scott it may justly be said that while some parts of the group are exceedingly fine, it is not as a whole generally considered entirely happy as a work of art. The horse, although a most beautifully modeled figure, does not possess the points usually looked for in a commander's charger,

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* WINFIELD SCOTT: Born, near Petersburg, Va., June 13, 1786: Died, West Point, N. Y., May 29, 1866.

† NATHANIEL GREENE: Born, Warwick, R. I., June 6, 1742: Died, Mulberry Grove, Ga., June 19, 1796.

and this might well be expected when it is understood that he was modeled from a thoroughbred mare. Furthermore, it may be said that the horse is not only of a type too light and delicate for the purpose indicated, but also too slight in form and size for the ponderous figure that surmounts it. The opinion is likewise held that the artist made a mistake in representing General Scott at so late a period in life, when his form had lost the magnificent proportions of young manhood, instead of portraying him as he appeared, let us say, about the close of the Mexican War, when he was probably at his best physically, and which period might also be termed the culmination of his military career. Still, an air of great dignity and repose distinguishes the group, which favorably impresses the intelligent and appreciative beholder and raises it very far above the dead level of mediocrity.

The cost of this statue was $45,000, wholly appropriated by Congress, which also supplied the metal therefor by contributing for that purpose a number of cannon captured in the Mexican War.

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The statue of General Greene is less pleasing as a whole than the Scott, though some of the details are likewise beautifully executed and worthy of all commendation. The revolutionary hero is portrayed at the head of his troops and going forward to point out to them a suitable point for an attack. This motive represents the horse in the act of moving rapidly, which leaves in the mind of the observer a rather uncomfortable feeling of unrest, if it may be so expressed. The act of Congress providing for the erection of this statue was passed on the 24th of June, 1874. It appropriated the sum of $40,000 for the purpose, and appointed a special committee to carry

the act into effect, consisting of one member of the House of Representatives, one member of the Senate, and George Washington Greene of Rhode Island.

It is a somewhat curious historical fact that the second appropriation made by Congress for a public monument in America should be voted for one to General Greene, and that the purpose should not have been carried into effect until nearly one hundred years later. The journal of the Continental Congress for the 8th day of August, 1786, contains the following record, which is interesting in this connection :

"On a report of a committee, consisting of Mr. Lee, Mr. Pettit and Mr. Carrington—

"*Resolved*, That a monument be erected to the memory of Nathaniel Greene, esq., at the seat of the federal government, with the following inscription : 'Sacred to the memory of Nathaniel Greene, esq., a native of the state of Rhode Island, who died on the 19th day of June, 1786, late major general in the service of the United States, and commander of their army in the southern department.

" 'The United States in Congress assembled, in honor of his patriotism, valor, and ability, have erected this monument.'

"*Resolved*, That the board of treasury take order for the due execution of the foregoing resolution."

The appropriation thus made was never applied to the purpose intended, and, as has been shown, it remained for a later Congress to appropriately honor the revolutionary hero ; and more than a century after its adoption by the Continental Congress General John M. Wilson, then Commissioner of Public Buildings and Grounds, caused the eloquent inscription originally adopted by that body to be carved on the pedestal of the present statue. It may be mentioned here that another still more curious circumstance connected with the subject of this monument lies in the fact that both the date and cause of his death and the actual place of his burial, as well, have ever since been subjects of serious doubt and animated discussion.

The statue of General James B. McPherson,* which stands in the square in this city bearing his name, was appropriately inaugurated on the 18th of October, 1876. It was erected as a tribute to the heroism and memory of that gallant soldier, by the Army of the Tennessee, commanded by him at the time of his lamented death, which occurred during the siege of Atlanta. The preliminary steps to this end were taken at the first meeting of the Society of that Army held in the city of Louisville in 1865. The original purpose was to erect the monument in Clyde, Ohio, where General McPherson was born, and where also his remains were interred ; but wiser counsels ultimately prevailed, and it was subsequently and very properly decided that the National Capital would be the only appropriate place for it.

The commission for this work was first given to Mr. T. D. Jones, a sculptor of some note in Cincinnati ; but, owing to his inability to carry out the contract, it was subsequently given to Mr. Louis T. Rebisso, an artist less well known, of the same city, who completed it in about three years' time—the work of casting the group in bronze being done by Messrs. Robert Wood & Co. of Philadelphia. The cost of the statue proper, $23,500, was wholly borne by the Society of the Army of the Tennessee, but for the granite pedestal an appropriation of $25,000, was made by Congress.

The ceremonies attending the unveiling of this group were attended by the President and members of his cabinet, distinguished army and navy officers, a number of military and patriotic civic organizations, many gentlemen prominent in public and private life, together with a large concourse of

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* James Birdseye McPherson : Born, Sandusky County, Ohio, November 14, 1828 : Died Atlanta, Ga., July 22, 1864.

citizens of both sexes. The audience was called to order by General Sherman, and prayer was offered by Rev. Mr. McCarty, a retired army chaplain. After a short address by General Hickenlooper, the statue was formally unveiled, and the exercises closed with an oration by General John A. Logan, at that time a member of the United States Senate from the state of Illinois. Music for the occasion was furnished by the Marine Band.

* * *

Doubtless the most elaborate and imposing ceremonies that ever marked an occasion of the kind in Washington, or perhaps anywhere in this country, were those attending the inauguration of the statue of Major General George H. Thomas,* at the intersection of Massachusetts and Vermont avenues and 14th and M streets, on the 19th of November, 1879. Many of the principal buildings, as well as some of the busy thoroughfares of the city, were handsomely decorated in honor of the occasion, and the immense throngs of people in the streets included not only citizens of Washington, but large numbers of visitors from distant and widely separated sections of the country. The procession was two hours in passing a given point, and the brilliant military display embraced a group of such celebrities as are rarely brought together, including General Sherman, then commanding the armies of the United States, and his staff ; Major General Hancock and staff ; Major General Schofield and staff, and Brigadier Generals Crook and Augur and their respective staffs. The navy was adequately represented, by sailors and marines, and the army by artillery,

*George Henry Thomas : Born, Southampton County, Va., July 31, 1816 : Died, San Francisco, March 28, 1870.

cavalry and infantry regiments. In addition to these there were military organizations present from Annapolis, Alexandria, Catonsville, Norfolk and Richmond. Music for the occasion was furnished not alone by the marine and military bands of Washington and the neighborhood, but by others scarcely less popular or less famous, from West Point, Fortress Monroe, Columbus, Ohio, Davids Island, N. Y., and Frederick, Md., and the effects of the soul-stirring contributions of these were supplemented and heightened by the rendering of appropriate hymns and odes by a choir of more than fifty well-selected and admirably qualified male voices. Nor should mention be omitted of the large number of civic and patriotic organizations present, which, by their participation in the events of the day, added not only materially to the volume of the marching throng, but greatly also to the interest and impressiveness of the occasion.

The immediate inaugural exercises, which were interspersed at suitable intervals with appropriate music, were formally opened with prayer, offered by the Rev. Dr. Paxton, himself a musket-bearer during the civil war, but at that time pastor of the New York Avenue Presbyterian Church, in this city. The act of unveiling the group was fitly performed by the sculptor, Mr. J. Q. A. Ward of New York. This was followed by a lengthy and eloquent oration, delivered by the Hon. Stanley Matthews, at that time a member of the United States Senate, representing the state of Ohio, and at the close of his remarks the statue was formally accepted for and in behalf of the people of the United States by President Hayes.

Those who are as familiar with this group as the present audience must be, need scarcely be told that it is at once a pleasing and excellent work of art, perhaps the best in

general effect and most spirited of its class in Washington, and as a whole probably not surpassed by any in the country. The artist's idea was to represent his subject as having suddenly checked the movement of his horse on the summit of a slight acclivity, for the purpose of making an observation, or overlooking a field of action; and the conception is admirably realized, alike in the pose and expression of both rider and steed.

It is understood that some six years' time were spent more or less continuously on this work, for which the artist received the sum of $35,000, wholly contributed and paid by the Society of the Army of the Cumberland, by whom the commission was given, and under whose auspices the inauguration ceremonies were conducted. The pedestal was, however, provided by an appropriation made for that purpose by Congress, amounting, it is understood, to about $25,000, and the statue is composed of material also contributed by the Government.

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The fine statue of General Hancock,* which adorns the locality familiarly known as Market Space, in this city, is the work of the well-known and popular sculptor, Mr. Henry J. Ellicott, whose lamented death occurred in this city on the 11th of February last. Mr. Ellicott may justly be claimed as a Washingtonian, since, though born in a neighboring state, he had spent a large part of his life here, first as a young student, and later in the successful pursuit of his profession, upon which he conferred no little luster. It may further be said

* WINFIELD SCOTT HANCOCK: Born, Montgomery Square, Montgomery County, Pa. February 14, 1824: Died, Governor's Island, New York Harbor, February 9, 1886.

that local interest in the group is accented by the fact that, though put in bronze by the Gorham Company, in Rhode Island, it was wholly modeled in clay and cast in plaster in this city.

This statue was formally inaugurated on the 12th of May, 1896, with imposing ceremonies, in which appropriate parts were taken by prominent Government officials, representing its executive, legislative and judicial departments, and a large number of military and civic organizations, both local and visiting. The formal dedicatory exercises were opened with a brief but felicitous address by President Cleveland, followed by prayer, offered by Bishop Satterlee of the diocese of Washington. At its conclusion the Marine Band played "The Star Spangled Banner," and when the last strains of that stirring air died away the immense American flags which draped the group were drawn aside by cadet Gwynn Hancock, a nephew of the general, and as their folds fell away the boom of cannon was heard, firing a Major General's salute of thirteen guns. At the close of this tribute an original poem suitable for the occasion was read by Mr. DeWitt C. Sprague, which was followed in turn by the formal oration of the day, delivered by General John M. Palmer, then representing the state of Illinois in the United States Senate. Following this the air, "Hail Columbia," was played by the Marine Band, and the benediction was pronounced by the Rev. W. H. Gotwald, at that time post chaplain of the Department of the Potomac, Grand Army of the Republic. If not ranking as a great work of art, this group may safely be pronounced a creditable and satisfactory example of the class to which it belongs. Indeed, it seems to have been singularly fortunate, both in being praised and in escaping harsh censure; and the

pedestal, designed by the Mullett Brothers, architects, of this city, has been not less fortunate in these respects.

It only remains to be added, as a matter of detail, that this group was executed under a commission direct from the Federal Government, and that a special appropriation of $49,000 was made by Congress to defray the cost of the figures and pedestal.

This completes the roll of Equestrian Statues now existing in Washington; but, as those present are aware, the list is to be extended at no distant day by the erection of three similar monuments, now contracted for and in course of execution, in honor, respectively, of Generals Sherman, Sheridan, and Logan.

The first named of these—that of Sherman—might justly be styled a child of misfortune from the beginning. It was to have been executed by Mr. Carl Rohl Smith, to whom, after a competitive exhibition of some twenty models, the commission was awarded under circumstances which produced much unpleasant feeling among artists at the time. This arose from the fact that the committee of award, acting for the Society of the Army of the Tennessee, under whose auspices the statue was to be erected, set aside the recommendations of an advisory committee representing the National Sculpture Society, which had been invited to pass upon the merits of the several models shown. The latter body had selected four designs which they considered better than any of the others submitted, and recommended that the artists who executed them be asked to further elaborate their respective conceptions on a larger scale and enter them for a second competition, when the final award should be made to the one then decided to be the best of the

new exhibit. Instead of carrying out the advisory committee's recommendation as submitted, the charge was made that the army committee struck out the name of one of the chosen contestants and substituted for it that of Mr. Smith, whose work had not been considered worthy of recognition by the advisory committee, and awarded the contract to that gentleman without further competition. His lamented death, however, will require that the work shall be completed by other hands, and it is understood that under a new contract lately made it will be carried out by Messrs. Henry K. Bush Brown of New York and Henry Kitson of Boston, both sculptors of large experience and high standing, acting conjointly.

The Sheridan group is to be executed by Mr. J. Q. A. Ward, the sculptor who fashioned the Thomas, already noticed ; but when it will be put in place can only be conjectured, since, up to this time, so far as is known outside of the artist's studio, but little progress has been made with it.

Mr. Franklin Simmons, the artist who executed the Peace Monument group in Pennsylvania avenue at the foot of the Capitol grounds, was awarded the commission for the Logan statue. This group with its elaborate pedestal of bronze, is finished and now in place in Iowa Circle, but not shown, and will, it is announced, be formally unveiled on the 9th of April, coming, with suitable ceremonies. It is stated that President McKinley will preside at the exercises and will make a short opening address ; that the oration will be delivered by Senator Depew of New York ; that Rev. Dr. Bristol, pastor of the Metropolitan M. E. Church, will have charge of the religious part of the ceremonies, and that the actual act of unveiling the group will be performed by Master George Tucker, a grandson of General Logan.

It is more than likely that at no distant day four more statues of this class will be added to those here already mentioned. At the session of Congress which closed on the 4th of the present month, an appropriation of $250,000 was made for the erection of a statue or memorial of General Grant, which, it is understood, will be placed on the grounds south of the Executive Mansion. Just what form this memorial will take is as yet a matter of conjecture, but from the very liberal amount appropriated for the purpose it may be assumed that it will fitly be the most imposing monument in the National Capital, the towering shaft to General Washington alone excepted ; and it is not unreasonable to suppose that an Equestrian Statue will be included as one of its features, if it does not prove to be the dominant note of the structure.

At the same session the sum of $50,000 was appropriated by Congress for the pedestal of an equestrian effigy of General George B. McClellan, soon to be erected here by the Society of the Army of the Potomac, with a proviso that any portion of the appropriated amount not required for the site and pedestal might be expended for the completion of the statue itself.

In addition to these two projects a movement has been started to secure for the federal city a replica of two Equestrian Statues set up in Paris last summer—the first that of Washington, by the sculptors French and Potter, which was presented to the French nation by the Washington Statue Association, composed of patriotic American women ; the other that of Lafayette, by Bartlett, paid for by the contributions of patriotic American school children, and presented in their name to the people of France. As yet these have not reached a point that insures their consummation, but it can

hardly be doubted that the hopes of those engaged in forwarding them will be fully realized at no distant day.

When the three groups now under contract, and finished or partly finished, together with those contemplated, shall have been added to those now in position here, Washington will probably possess a greater number of Equestrian Statues than can be found in any other city in the world. Whether such exaltation of military heroes is a matter of which a peace-loving people, living under a republican form of government, may justly pride itself, may be an open question, and also whether or not some of our military heroes have been unduly honored in the matter of monuments and statues. But, however that may be, it can hardly be claimed that the Republic has adequately recognized and properly honored in this way her other worthy sons who, by achievements in the arts, in letters, in science, and in statesmanship, in the pulpit, at the bar, and on the bench, in the various fields of useful invention, in works of philanthropy and in other quiet walks of civil life, have conferred no less luster on their country and illumined the age in which they lived. Let it therefore be the work of this Society to urge that the National Capital shall in future be adorned not so much by statues and memorials of those who have won fame by the shedding of blood as of those whose lives have been devoted to the nobler work of promoting the welfare and securing the happiness of mankind.

* * *

In conclusion, it is hoped that a few words germane to the general subject under notice will be pardoned, though it may not be expected that the domain of art criticism shall be entered upon in a hurriedly written résumé like this, which, indeed, has already passed the limits of reasonable length.

But so much has been said and is still being said in derogation of American art, and especially of American sculpture, that simple justice seems to call for a word or two on this point.

I do not, let me say, hold myself to be a competent authority on the subject. It is, however, one in which I have for a long time been interested ; and the result of such observation and study as I have been able to give to it is the well-settled conviction that the Equestrian Statuary of the United States will not, on the whole, suffer greatly by comparison with that of any other country in the world. Certainly, it may be said that if we have nothing quite equal to two or three of the best groups to be found in other lands, we have, with one or two exceptions, nothing less artistic or less pleasing than some of their worst ; and that at least is something to congratulate ourselves upon.

But not that alone. It may safely be added that, putting good and bad together, and taking all things into account, the American people have reason to be proud rather than ashamed of what both their sculptors and their painters have achieved in their respective fields of effort. It may properly be added, furthermore, that, in the opinion of thoroughly capable judges who were present, the American display of both graphic and plastic art at the Paris Exposition of 1900, though less perhaps in quantity than some, was not in artistic quality behind the contributions of any other country represented there—France, the acknowledged home of modern art, not excepted. This is at once a gratifying fact and a good omen. It abundantly justifies the faith largely and firmly held that there is yet a more brilliant future for American Art—of which, let us hope and believe, the National Capital shall ultimately be the acknowledged center and chief repository.

NOTE.

[Since the foregoing was written the statue of General Logan,* executed by Simmons, referred to in the text, has been unveiled and formally dedicated, with suitable ceremonies, and a photograph view of the group is given herewith. The time chosen for the event was the afternoon of April 9th last, and the occasion was a noteworthy one in every respect.

The presence of the President, with members of his cabinet and others prominent in official life, representative bodies of the military and naval service, a number of patriotic organizations, and a large concourse of ladies and gentlemen, lent impressiveness and interest to the memorable scene. Suitable introductory remarks were made by General Granville M. Dodge, President of the Society of the Army of the Tennessee, under whose auspices the memorial was erected, followed by prayer, offered by Rev. F. M. Bristol. President McKinley then delivered a brief but eloquent and appropriate address, and after this the principal oration of the day was pronounced by Hon. Chauncey M. Depew, Senator in Congress from the State of New York. The exercises were interspersed with suitable music by the bands present, and terminated with a benediction, by Rev. Dr. J. G. Butler.

The statue, as the photographic view shows, is artistic in conception and spirited and pleasing in effect. Except that the position in which the sword is held has been adversely criticised by some military men, and but for the unfortunate and unaccountable perversion of history in one of the relief panels of the pedestal, the group seems, very properly, to give general satisfaction, and is on the whole considered a creditable addition to the Equestrian Statuary of the National Capital.

The monument, of which both the figures and pedestal are of bronze, was cast in Rome; and it may be added that its total cost was $65,000. Of this amount the sum of $50,000 was appropriated by Congress, the residue being contributed by the Society of the Army of the Tennessee, and by private individuals, friends and admirers of Gen. Logan.]

November, 1901.

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* JOHN ALEXANDER LOGAN: Born, Jackson County, Illinois, February 1826: Died Washington, December 26, 1886.

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